

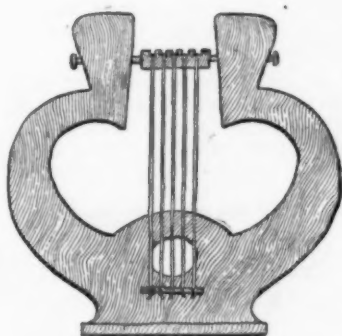
Vol. VIII

MARCH, 1922

No. 4

MUSIC SUPERVISORS JOURNAL

Official Organ Of The
MUSIC SUPERVISORS' NATIONAL CONFERENCE



Address all communications regarding the Journal to
GEORGE OSCAR BOWEN, Editor,
Ann Arbor, Michigan

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The institute is held annually for a period of three weeks, and by reason of the co-operative arrangement through the Western Session with Northwestern University, and through the Eastern Session with Boston University, its students are enabled to offer credits earned at the institute towards a degree by continuing their study an additional three weeks in the University course.

The following are announcements for 1922

WESTERN SESSION

AT NORTHWESTERN UNIVERSITY, EVANSTON, ILLINOIS

June 26—July 14

FRANK D. FARR, Manager
623 South Wabash Avenue, Chicago, Illinois

EASTERN SESSION

AT LASELL SEMINARY, AUBURNDALE, MASSACHUSETTS

July 6—July 27

WILLIAM M. HATCH, Manager
221 Columbus Avenue, Boston

Write for full information and place your name on our list for a complete catalog of the school.

MUSIC SUPERVISORS' JOURNAL

VOL. VIII

ANN ARBOR, MICHIGAN, MARCH, 1922

No. 4

Editorial Comment

OFF FOR
NASHVILLE

Before another April Fools Day has come around, the 1922 Conference will have become a matter of history. The stage is all set; the actors are well coached in their lines and waiting in the "wings" for their cue to appear upon the stage; the musicians are in their places and the audience is eagerly waiting for the curtain to ring up. Prexy Beach is about to mount the conductor's stand to give the signal "let's go." All the Southland is on the *qui vive*, and many from the Northland are on their way. Let's Go!

WHY GO TO
NASHVILLE?

This seems like a foolish question, but from habit we are asking it again in the JOURNAL, and giving a number of replies from supervisors from different parts of the country. After all, would it not be better to say "*Why Stay Away from Nashville during the week of March 20, 1922?*" We believe that there is not a supervisor of music in the whole country who would not attend this big Conference if possible. If we ask ourselves the question, *Can I afford to stay away?* the answer must be in the negative, and we will try our best to "make the grade." As one contributor has well said, it is the men and women who have made the most conspicuous successes in their profession that attend such gatherings, who contribute most to the meetings and who get the greatest benefits.

Shall you acknowledge by staying away that you are not one of the successful ones? Think it over.

MEMBERSHIP
RENEWALS

Our treasurer is much concerned over the fact that the great majority of old members, men and women who attend the annual Conferences regularly, have not as yet renewed their membership. This does not mean that they are not planning to attend, for the membership would not be allowed to stop, in any event, but just that they have not taken two minutes out of a busy, busy life to sit down and write a check for \$2.00 and send it to Walter Butterfield. Folks, get busy! Do it now, and save Butterfield and yourself a lot of inconvenience and trouble Monday morning, March 20th.

RAILROAD RATES
AND ROUTES

As usual, the railroads have come through splendidly in making all possible preparations to transport the musicians from various parts of the country to Nashville. It is not a big undertaking for the railroads, but individuals can help themselves to a comfortable journey by co-operating with them. Note in another column in this issue that State Chairman Roy Parsons from Michigan has secured special pullman, special cafe car, special chair car for people going from his part of the country. The railroad officials are only too glad to do their

part, and all that is necessary is to make application and get together a party. Chicago will undoubtedly run a special train, Boston and New York may do the same. Other parts of the country can have the same service if it is asked for. *Fare and one-half rates is granted over all roads.*

THE 1921
BOOK OF
PROCEEDINGS

Many congratulatory letters have been received at this office concerning the 1921 Book of Proceedings. Credit for this book, other than its physical appearance must be given to John Beattie, president of last year's Conference. As readers of the Book begin to read its pages systematically they will soon discover that a most remarkable Conference was held at St. Joseph, Mo., last April. It is unfortunate that every reader of the JOURNAL could not have been present at that Conference, but the next best thing is to have the opportunity and privilege of reading about it. Several of the addresses have already been printed in the JOURNAL, and others will be used in the future.

CHANGES OF
ADDRESS

Did you receive your copy of the Book of Proceedings? If not, whose fault was it? About 60 books out of 1,500 were returned, or notice sent by postmasters that they could not be delivered. In most cases, "removed" was the reason given. In others, "no one by that name at that address," "deceased," "married and moved away," etc., were reasons given. Several members have written from addresses other than those possessed by the treasurer, or the JOURNAL mailing list, complaining that they "had not received the Journal or the Book of Proceedings this year." Were you one of them, and did you notify either the treasurer or the editor of the JOURNAL that you had moved? Many

of the 50 books returned are still undelivered, and awaiting reports from several attempts to find the owners. In another column of this issue we are printing a list of names of people whose books are undelivered. If you can supply any of the addresses this office will thank you.

THE
SUPERVISORS'
ORCHESTRA

If the Supervisors' Orchestra at Nashville is to be one of the prominent features of the Conference as it was last year at St. Joseph, members who play orchestral instruments must take their instruments with them. Dr. Rebmann, who will have charge of the orchestra at the Conference, is anxious that all who are planning to play shall let him know in order that he may be assured that there will be a sufficient number and variety to warrant the playing of one of the symphonies, as well as several other numbers. Write Dr. Rebmann today if you have not already done so.

DIXIE
SUPERVISORS,
ATTENTION!

While it is possible that many supervisors working in the Northern States may not find it possible to attend the Nashville Conference, we believe that everyone is hoping and working for a great gathering during the week of March 20th. Every supervisor and special teacher of school music in the South should make a heroic effort to attend. Furthermore, you should see to it that your superintendent of schools, high school and grade school principals are made acquainted with the programs, particularly those of Thursday and Friday, when educators of international reputation are to speak. Among them are Dr. Richard Burton, University of Minnesota; Dr. Jay William Hudson, University of Missouri; Dr. S. A. Courtis, the Tests and Measurement expert from Detroit, Mich.; Dr. Henry Noble Mac-

*Why A Standardizing Text-work on
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The Supervisor of Music of necessity shoulders the greatest burden of responsibility for the success of this desirable plan, and to him is the greatest opportunity for service to his public. Also, for each opportunity for service, there is always a corresponding reward for service well done.

The UNIVERSITY COURSE *of* MUSIC STUDY

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Every supervisor should send to the National Academy of Music for descriptive literature of The University Course, and for a copy of Bulletin E-14, on School Credit for Outside Music Study.

The supervisor also should take advantage of the Service Bureau of the National Academy of Music to ask for any assistance desired in connection with the plan.

The National Academy of Music is an educational foundation—not a music school. Its Editorial Bureau prepared THE UNIVERSITY COURSE as embodying an actual educational need.

For educational assistance or descriptive literature, address:

National Academy of Music.
INCORPORATED
Carnegie Hall, New York, N.Y.

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KENTUCKY ON THE MAP

A copy of Vol. II, No. 2 of the Kentucky Music Teachers' Journal has been received and read with much interest. This publication, of which Miss Caroline B. Bourgard, well known to those who have attended the M. S. N. C. Conferences, is editor, is the official organ of the State Music Teachers' Association of Kentucky. The 12 pages of this issue are devoted quite exclusively to the programs of the Nashville Conference, and among other things says, "We do not speak too emphatically when we say that every Kentucky music teacher who is interested in self-education, the uplift of music and education of the child, should make the utmost effort to go." Also, quoting again, "Let us urge you, urge you and urge you again to wake up. If need be, borrow the money. It would seem incredible that any of us could miss this great meeting."

NATIONAL FEDERATION OF MUSIC CLUBS

Just before going to press word was received that the Board of Directors of the National Federation of Music Clubs will meet in Nashville during the big Conference. This, in view of the fact that the National Federation has already committed itself to a big program in support of music in the public schools, and is bending all of its efforts in this direction during the present year, is encouraging news. As everyone knows, Mrs. Frances E. Clarke, one of the strongest and best loved members of the National Supervisors' Conference, and the first

Chairman of the Conference, is at the head of the Department of Education of the Federation, and it is undoubtedly through her untiring efforts for the good of school music that this meeting has been brought about.

THE CARUSO AMERICAN MEMORIAL

In another column of this issue will be found an announcement from the chairman of the executive committee of the Caruso American Memorial Foundation. The readers of the JOURNAL will be interested in reading this article, mainly because it is about Enrico Caruso, who possibly more than any other singer the world has ever known, was beloved and idolized by the American public. Not only was he known for his wonderful voice by those who were constant or transient attendants at the Metropolitan in New York City, but through his talking machine records, he was well known to millions of homes in this country. The movement described in the article mentioned is a worthy one.

EXHIBITORS AT THE CONFERENCES

Speaking of the talking machine, we are reminded that one of the outstanding features of the Conferences of former years has been the displays made by exhibitors. The Conference does not sponsor these exhibitors of publications and manufactured articles which are so necessary to the music work in the schools, but they are welcomed because of the good which they may do. It is in these exhibits that many new ideas are found; many problems solved; and many friends made. Any publisher of music, any manufacturer of pianos, talking machines, or other articles used by the supervisor is welcome to show his wares. No favoritism is shown. Besides, the majority of these exhibitors are advertisers in the JOURNAL, which makes this publication possible.

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President's Corner

Dear Friends:

Will you please read this as an intimate message and a personal reply to the many letters which have come to me? On behalf of the Executive Committee allow me to say thank you, for the kind comment regarding the Conference plans and program. The shortcomings and omissions are your President's alone. They are due to his desire to be democratically open-minded — the result of his effort to include the topics and speakers which you have deemed essential to the purpose of the Nashville Conference. We have followed *your* judgment in so far as the expressed wishes of *others* equally interested, would permit. Many excellent suggestions have been omitted either because of their late arrival or the limit of time.

The speakers, known by reputation to many of you, are, almost without exception, leaders who have a nationwide outlook and experience. Each of them will bring a real and vital message which no thinking supervisor can well afford to miss. Remember please that this is peculiarly *your* Conference. Upon each, as members of the music profession rests the responsibility of enrolling a Conference membership, which will adequately provide for the expenditures made necessary by the program — the traveling expenses, in some cases the entertainment only, of those who will come for the sake of the ideal for which this Conference stands. Secondly, each member owes to the su-



pervisors of the South the inspiration of a largely attended Conference and the opportunity for wide personal acquaintance and interchange of thought with those of broader experience — the opportunity to gain from a single Conference what you and I have derived from several. Lastly, your own educational life demands the uplift, the outlook and the definite contribution which these speakers, chosen not for

their availability but for their peculiar ability, will bring.

There have come to my attention some instances which are worthy of emulation: one supervisor has chosen the Nashville Conference instead of a summer of study in the East; another is going to Nashville for her vacation; a third has convinced herself that she is justified in borrowing the money to attend this particular Conference for the sake of increased efficiency and the maintenance of her position of leadership in her community and in her state.

I trust you all know the little book of the Pilgrim Press written by Margaret Slattery, "He Took it Upon Himself". Let not the fact that what we do may be less widely heralded than the work of Horace Mann, Helen Keller, Jacob Riis, Dr. Bernardo deter us from meeting the challenge.

Let us all rally around the standard of our organization, and meet in Nashville.

Sincerely,
FRANK A. BEACH.

FIFTEENTH ANNUAL SESSION
MUSIC SUPERVISORS' NATIONAL CONFERENCE

NASHVILLE, TENNESSEE

MARCH 20-24, 1922

GENERAL THEME OF THE CONFERENCE

More music in education: more education in music

SUNDAY, MARCH 19th

- 3:00 P. M.—Ryman Auditorium. Concert, Nashville Symphony Orchestra, Soloist, Cyrena Van Gorden, Chicago Opera Co., Frederick Arthur Henkel Conductor. Seats complimentary to visiting members of the Conference.
6:45 P. M.—Organ Recital, First Presbyterian Church. Russell H. Miles, pupil of Villiard and Courboin; Supervisor of Music, Angola, Ind.

MONDAY, MARCH 20th

- 8:00 A. M. to 8:00 P. M.—Registration, Treasurer's Desk, Hermitage Hotel. For the remainder of the Conference at Headquarters, Peabody College. Ballots for seven members to serve on the nominating committee to be handed to the Treasurer before noon, Tuesday.
8:45 A. M.—Meeting of the Educational Council. Demonstration of Music Education as conducted in Nashville. Nashville City Schools, Milton Cook, Supervisor. Program in Hume-Fogg High School.
8:45 A. M.—Grades 1, 3 and 7.
9:30 A. M.—Violin Class.
10:15 A. M.—Program by High School organizations.
11:00 A. M.—Pupils from Tennessee School for the Blind.
12:00 M.—Luncheon, High School Cafeteria.
12:00 M.—Luncheon, Executive Board.
1:00 P. M.—Song Demonstration, employing 200 children from Nashville schools. W. L. Tomlins, Chicago. Hume-Fogg High School.
2:30 P. M.—*Demonstration School*, Peabody College for Teachers. Direction of D. R. Gebhart and assistants. Regular classes in all grades from the first to the seventh.
2:30 P. M.—Demonstration of Kinscella Method of piano class instruction. *Auditorium Rockefeller Social and Religious Building*. Direction, Miss Hazel Gertrude Kinscella, Lincoln, Nebraska.
2:30 P. M.—*Pearl High School* (colored). Direction of Mr. Cook. *Fisk University*. Different classes of college grade will be open to supervisors throughout Monday.
3:45 P. M.—Preliminary session, Auditorium, Social and Religious Building, George Peabody College for Teachers. Remarks, Bruce R. Payne, President of Peabody College. Announcements.
4:15 P. M.—Rehearsal, Supervisors' Chorus, Auditorium. Will Earhart, Director. Rehearsal, Supervisors' Orchestra, Room 312. Victor L. F. Rebmann, Director. (For the discussion of instrumental problems, one or more periods will be determined by the vote of those interested at the close of the rehearsal.)
8:30 P. M.—Concert, Ryman Auditorium, Erika Morini, the wonder-violinist (courtesy Ward-Belmont College). Address of Welcome, Hon. Alfred A. Taylor, Governor of Tennessee. Response, Karl W. Gehrken, Oberlin College, Oberlin, Ohio.

TUESDAY, MARCH 21st

AUDITORIUM SOCIAL AND RELIGIOUS BUILDING

- 8:45 A. M.—Meeting of the Executive Board.
9:15 A. M.—Singing.
9:20 A. M.—Demonstration Teaching, Rote Song to Sight Reading, Selma L. Konold, Assistant Director of Music, State of Pennsylvania.
9:45 A. M.—Demonstration Teaching, Intermediate Grades, Alice Jones, Supervisor of Music, Evanston, Illinois.
10:15 A. M.—Address, "Song Life, Its Nature and Influence," W. L. Tomlins.
11:00 A. M.—Rehearsals, Supervisors' Orchestra and Chorus.
12:00 M.—Conference Luncheon (table d'hôte, 50c), Gymnasium, Social and Religious Building.
12:45 P. M.—Personal Conference and examination of material, exhibits, etc.

- 1:15 P. M.—General Session. Paul Weaver, First Vice-President, presiding. President's address, "Music and the New Education."
 1:40 P. M.—Address, "A Supervisor as Seen by the Superintendent," Randall J. Condon, Superintendent of Schools, Cincinnati, Ohio.
 2:10 P. M.—"Casualty Lists in Supervision," T. P. Giddings, Minneapolis, Minn.
 2:30 P. M.—Address, "The Permanence of Aesthetic Values," A. E. Winship, Boston, Massachusetts.
 3:00 P. M.—Conference Pilgrimage to the Hermitage.
 4:00 P. M.—Patriotic Service in the chapel on the Andrew Jackson estate.
 8:30 P. M.—Concert, Jubilee Chorus of Three Hundred Voices, Fisk University. Remarks by President F. A. McKenzie, Fisk University.

WEDNESDAY, MARCH 22nd

- 8:45 A. M.—Meeting of the Executive Board.
 9:00 A. M.—Auditorium. Singing. Announcement of Nominating Committee.
 9:15 A. M. to 11:00 A. M.—Grade Section, Large Cities. Chairman, Miss Elsie M. Shawe, Supervisor of Music, St. Paul, Minn. "A Standard Course as Outlined by the Educational Council," Julia E. Crane, The Crane Normal Institute of Music, Potsdam, N. Y. "Departmental Teaching," J. Alfred Spouse, Supervisor of High School Music, Rochester, N. Y. "The Elimination of Non-essentials," Richard W. Grant, Supervisor of Music, Winchester and Lexington, Mass. Questions and Answers.
 9:15 A. M. to 11:00 A. M.—Grade Section, Small Cities and Rural Districts. Chairman, Miss Minnie Starr, Director of Music, Public Schools, Muskogee, Okla. "Things That Matter Most in Method," Miss Winifred Smith, Supervisor of Music, Cicero, Ill. "Introducing Music Where it Has Never Been Taught," William Breach, Director of Music, Winston-Salem, N. C. "The Adolescent and Adult Beginner," Miss Ruth Major, Supervisor of Public School Music, State Normal School, Charleston, Ill. "Aims and Procedure in Small Junior High Schools," Miss Helen Zenor, Supervisor of Public School Music, Henryetta, Okla. Questions and Answers.
 11:00 A. M. to 12:00 M.—High School Section, Large Cities. Chairman, Mr. Chas. H. Miller, Director of Music, Rochester, N. Y. "An Ideal Curriculum," Miss Clara Ellen Starr, Head of the Department of Music, Northwestern High School, Detroit, Mich. "The Project Method in Teaching Harmony," Mr. R. B. Walsh, Supervisor of Music, Portland, Ore.
 1:15 P. M. to 2:15 P. M.—"Vocational Music in the High School and Its Aim," Mr. R. C. Sloane, Director of Public School Music, DePauw University, School of Music, Greencastle, Ind. Questions and Answers.
 11:00 A. M. to 12 M.—High School Section, Small Cities. Chairman, Mrs. Homer E. Cotton, Supervisor of Music, New Trier High School, Kenilworth, Ill. "High School Courses in the Order of Their Importance: Combination Courses," Miss Ellen Sargeant, Supervisor of Music, Anna, Ill. "The Place of Individual Training in the High School Program," Miss Lorena Tomson, Supervisor of Music, Elyria, Ohio.
 1:15 P. M. to 2:15 P. M.—"Developing an Orchestra in a Small City and Rural Districts," C. E. Green, Supervisor of Music, Marion County Schools, Marion, Ohio. "The Relationship of the Small City to Its Adjacent Rural Community," Eleanor Kelly, Dean of Music, Hillsdale College, Supervisor of Music in public schools of city and county. Questions and Answers.
 1:15 P. M.—Normal Schools and Teacher Training Section. Chairman, Mrs. Mary Strawn Vernon, Columbia School of Music, Chicago, Ill. "Securing Added Recognition for Music in the Curriculum," L. C. Austin, Director of Music, West Tennessee State Normal School, Memphis Tenn. "Content of a Thirty-six Lesson Course," Emma K. Keller, Director of Public School Music, State Teachers' College, Ada, Okla. "The Responsibility of the City Supervisor to the Normal School," Mary G. Nugent, Supervisor of Music, Pittsfield, Mass. "Applying Method Courses to Various Texts," O. E. Robinson, Director, Department of Public School Music, Hyde Park Public School, Chicago, Ill. "Advantages and Dangers of the Conservatory Feature in the Normal School," Aubrey W. Martin, Director, Department of Music, Teachers' College, Miami University, Oxford, Ohio.
 2:15 P. M.—Section for the Appreciation of Music Literature. Chairman, Miss Mary Conway, Supervisor of Music, New Orleans, La. "The Nature of Appreciation and Its Place in Life and Education," A. D. Zanzig, The School of Education, Harvard. "Motivation in the Study of Music Literature," Miss Mabelle Glenn, Director of Music, Kansas City, Mo.



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"A Typical Lesson," Miss Clara Thomas, Supervisor of Music, Davenport, Iowa. "The Music Memory Contest and the Course of Study," Peter W. Dykema, University of Wisconsin.

4:15 P. M.—Rehearsals of Supervisors' Chorus and Supervisors' Orchestra.

7:00 P. M.—Maxwell House. Informal dinner. Program by State groups and Conference members. Arranged by Edgar B. Gordon.

THURSDAY, MARCH 23rd

8:45 A. M.—Meeting of the Executive Board.

9:00 A. M.—Singing.

9:15 A. M.—Business Meeting. Election of Officers. Selection of 1923 meeting place.

10:45 A. M.—Address, "Public School Music as Related to Home and Community Life," Mrs. John F. Lyons, President National Federation of Music Clubs.

11:15 A. M.—Address, "The Sister Arts: Music and Literature," Dr. Richard Burton, University of Minnesota.

12:00 M. —Conference Luncheon.

12:45 P. M.—Personal Conference and Examination of Material.

1:15 P. M.—Program by Men's Glee Club, University of Louisiana, Henry W. Stopher, Director.

2:00 P. M.—"Tendencies in American Music and What Can be Done to Direct Them," Carl Engel, Director of the Music Division, Library of Congress.

2:45 P. M.—Address, "The Teacher and the New World Order," Dr. Jay William Hudson, University of Missouri

3:45 P. M.—Rehearsals.

8:20 P. M.—Concert by the Supervisors' Orchestra and the Supervisors' Chorus, singing Mendelssohn's "Hymn of Praise."

FRIDAY, MARCH 24th

8:45 A. M.—Meeting of Executive Board.

9:00 A. M.—Singing.

9:15 A. M.—"The Nature and Function of Educational Measurements," Dr. S. A. Curtis, Detroit, Mich.

10:45 A. M.—Business Meeting and Report of Educational Council.

11:15 A. M.—Address, "Big Things in Education," Dr. Jay William Hudson.

12:00 M. —Conference Luncheon.

12:45 P. M.—Personal Conferences and Examination of Material.

1:15 P. M.—General Topic, "The Recognition of Music in Secondary Schools and Colleges," Report of Educational Council on the Nation-wide Survey.

1:45 P. M.—"Music in the Public Schools," Supt. T. H. Harris, State Superintendent of Louisiana.

2:10 P. M.—"Attitude of the Southern Association of Secondary Schools and Colleges," Chancellor Kirtland, Vanderbilt University.

2:25 P. M.—Program, High School Orchestra, Richmond, Indiana. J. E. Maddy, Director.

3:10 P. M.—Address, "The Renaissance of Music in American Life," Henry Noble MacCracken, President of Vassar College.

4:00 P. M.—Address, "The Arts in Education," Dr. Richard Burton.

7:00 P. M.—Formal banquet and entertainment complimentary to all visiting supervisors of the Conference, through the courtesy of Ward-Belmont College.

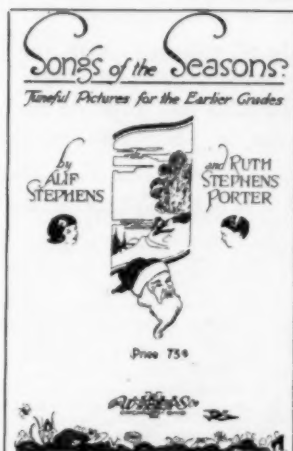
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Reduced rates on all railroads, and only 350 certificates to be guaranteed

Announcement was made in the December issue of the JOURNAL that a fare and a half rate had been secured on all railroads leading into Nashville. Groups in different central portions of the country are planning for special trains, or special cars, which, in some cases are being provided by the railroad companies without extra charge. It would seem that a very moderate demand was made when the railroads demanded a guarantee of but 350 certificates. Surely many more than that number will take advantage of these rates.

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RAILROAD SCHEDULES

Connections can be made to and from practically all railroads with the big centers. Many routes center at Cincinnati, particularly from the east, central west and western points. The following schedules will provide information to everyone who is planning to go to Nashville. Study the map on pages 20 and 21 in this issue.

TRAIN SERVICE TO NASHVILLE VIA LOUISVILLE & NASHVILLE R. R.

March 19	Leave St. Louis	9:25	P. M. L. & N.
March 20	Arrive Nashville	8:05	A. M. L. & N.
March 19	Leave Chicago	5:40	P. M. C. & E. I.
March 20	Arrive Nashville	8:05	A. M. L. & N.
March 18	Leave New York	8:40	P. M. Penna., Eastern time
March 18	Leave Philadelphia	11:00	P. M. Penna., Eastern time
March 19	Leave Pittsburgh	8:50	A. M. Penna., Eastern time
March 19	Arrive Cincinnati	5:00	P. M. Penna., Central time
March 18	Leave Boston	2:00	P. M. B. & A., Eastern time
March 18	Leave Albany	7:40	P. M. N. Y. C., Eastern time
March 18	Leave Syracuse	10:53	P. M. N. Y. C., Eastern time
March 19	Leave Rochester	12:23	A. M. N. Y. C., Eastern time
March 18	Leave Buffalo	11:57	P. M. N. Y. C., Eastern time
March 19	Leave Cleveland	4:45	A. M. C. C. C. & St. L., Central time
March 19	Leave Columbus	8:00	A. M. C. C. C. & St. L., Central time
March 19	Arrive Cincinnati	11:10	A. M. C. C. C. & St. L., Central time
March 19	Leave Detroit	11:45	A. M. M. C.
March 19	Leave Toledo	1:35	P. M. C. C. C. & St. L.
March 19	Leave Springfield	5:10	P. M. C. C. C. & St. L.
March 19	Arrive Cincinnati	7:45	P. M. C. C. C. & St. L.
March 19	Leave Cincinnati	10:25	P. M. L. & N.
March 20	Leave Louisville	2:20	A. M. L. & N. (Local Sleeper)
March 20	Arrive Nashville	8:15	A. M. L. & N. (Open 9:30 P. M.)
March 19	Leave Knoxville	7:20	P. M. Sou.
March 20	Arrive Nashville	6:35	A. M. N. C. & St. L. via Chattanooga
March 19	Leave Memphis	11:00	P. M. N. C. & St. L.
March 20	Arrive Nashville	7:00	A. M. N. C. & St. L.
March 18	Leave Houston	7:15	A. M. Sou. Pac.
March 18	Leave Beaumont	9:26	A. M. Sou. Pac.
March 18	Arrive New Orleans	6:25	P. M. Sou. Pac.
March 18	Leave New Orleans	9:05	P. M. L. & N.
March 19	Leave Mobile	1:35	A. M. L. & N.
March 19	Leave Montgomery	9:15	A. M. L. & N.
March 19	Leave Birmingham	12:25	P. M. L. & N.
March 19	Arrive Nashville	7:40	P. M. L. & N.
March 19	Leave Atlanta	8:30	P. M. N. C. & St. L.
March 20	Arrive Nashville	7:00	A. M. N. C. & St. L.

DETROIT TO NASHVILLE SPECIAL

Michigan State Chairman, Roy M. Parsons, of Highland Park, has the following announcement to make concerning the railroad rates and routes for supervisors going to Nashville who may wish to leave from Detroit.

"We have arranged, after some negotiation, for a special car to leave Detroit for Nashville, under the following conditions: Pere Marquette

Depot at Fort Street, Sunday, March 19, 1:15 P. M. Private cafe car without extra charge. Private parlor car \$1.13 to Cincinnati. Seven course dinner, special, \$1.25. Special transfer at Cincinnati to another depot.

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Why Go to Nashville?

READ WHAT THEY SAY

We who are shivering up here in the land of ice and snow are glad that the Conference is going to be held "down in Sunny Tennessee", and if all who are planning to make the trip do so, there will be a large delegation from this part of the country.

One welcome bit of news is that Mr. Carl Engel will speak on "Tendencies in American Music and What Can Be done to Direct Them". Those who are familiar with Mr. Engel's ready grasp of the musical situation in America, and the interesting way in which he presents his ideas, will appreciate the fact that an intellectual treat awaits those who go to Nashville.

MARY G. NUGENT,
Pittsfield, Mass.

Mr. Beach has asked me to write a line about Dr. Burton of the University of Minnesota. I have not heard Dr. Burton myself, but I spent most of the summer and all of the fall up until two weeks ago in Winoona, Minnesota, and had occasion to hear about him rather often.

In Minneapolis, those of my friends who are at all associated with the University and University people are all enthusiasm about him.

After the meeting of the Minnesota State Teachers' Association, my Winoona friends came back talking about one speaker and that one was Dr. Burton. They said that every time he addressed the sessions he gave them something to think about every minute and in every sentence. The thing that seemed to please them most was his constant flinging at them of challenges.

I think there is no doubt but he created more talk and comment than any

other speaker at the convention. I am sure we can depend upon him to stir us up and set us to thinking.

I wish I had had an opportunity to hear him so that I might write something worth publishing in the *Journal* about him.

CATHERINE E. STRAUSE,
Emporia, Kans.

A few weeks ago it was my good fortune to go over the program of the forthcoming Nashville meeting with our good "Prexy", Beach. I want to say that he has done a noble piece of work. If his plans carry, he will have one of the strongest programs in the history of the Conference. This is particularly true of the sessions devoted to the general topic of Music in Education. He has been successful in securing the services of some of the most able men in the general field of education for participation. Dr. Hudson, head of the Department of Philosophy of the University of Missouri, is one of the finest and most stimulating speakers to whom I have ever listened.

I have the feeling that the Nashville meeting is going to stand out as an epoch-making one in the history of public school music.

EDGAR B. GORDON,
University of Wisconsin.

Have you thought

seriously on what the Nashville session may mean to the cause of School Music, its acceptance or rejection by southern educators; of what it may mean to you — the great addresses, helpful round-tables, concerts, fellowship, the new viewpoint, etc.?



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"Here's your hat,"

my friend — *all roads lead to Nashville.*

EDWIN N. C. BARNES,
Pawtucket, R. I.

Asking a supervisor, "Why go to Nashville?" is like saying to the ordinary man, "Why eat?" or to the student, "Why read?" or to the religious devotee, "Why go to church?" Going to a National Conference is the normal way of sustaining one's-self.

My observations of conferences

during the past ten years convince me that each one has represented an invaluable investment. It is significant that the people who know the conferences best are the keenest about attending them. Young supervisors and older ones who have not gone to conferences need only to subject themselves to one or two of them in order to understand why year after year the stronger men and women in public school music attend the meeting of the Music Supervisors' National Conference.

PETER W. DYKEMA,
Madison, Wis.

Some years ago the M. T. N. A. went to New Orleans. Almost everyone thought it was a rather reckless choice of a place, but as I look back over the many meetings that I have attended the last fifteen years, the New Orleans meeting stands out in an unusually interesting way in my memory.

The unique surroundings that a southern climate gives, the getting away from places that are more or less alike and the coming in contact with enthusiastic people who feel that the coming of the convention is a treat, put a spirit of interest into the meeting that one does not feel in the usual northern centers.

I am looking forward to the Nashville meeting with great interest for I feel that its location and the new atmosphere will give us a meeting that we shall long remember.

I have been an inveterate attender of such meetings and can bear testimony to the fact that I always feel repaid for the time and expense that they require.

It seems to me that it is almost essential for a young supervisor particularly, in order to get in touch with his profession, to make a special effort to go to such gatherings. One gets so much more than one can in reading reports.

One of the features of the councilors' report will be the question of educational measurements, and the meeting arranged for Dr. Courtis, who is to speak on the nature and function of educational measurements will be of unusual interest for he is one of the best equipped men in the country on such questions. He has been long enough at it to know that first attempts at such things are not apt to be nearly as successful as the enthusiastic novice is likely to imagine, and that measuring something so subtle as human ability, especially in a subject like music, is something to be very cautiously approached and the last thing of all to make any positive statements about.

Mr. Courtis will give from out of his wide experience much that will help those who are pushing for a better place for music in the educational world, giving them an opportunity to profit by the experiences of those who have been breaking the paths in entirely new lines of work.

CHARLES H. FARNSWORTH.

"The inspiration one receives from attending the National Conference cannot be measured in dollars and cents. It surely will be worth while, professionally, to go and find out if one belongs to the class of supervisors who need "to readjust and improve" to keep out of the rut.

Why not get the National Conference habit?

EFFIE E. HARMON,
South Bend, Ind.

I am particularly pleased to note that emphasis is to be placed on standardization tests and measurements in music at the National Conference.

All growing music teachers will welcome the opportunity to hear Dr. Courtis, one of the educational leaders, on this subject at Nashville.

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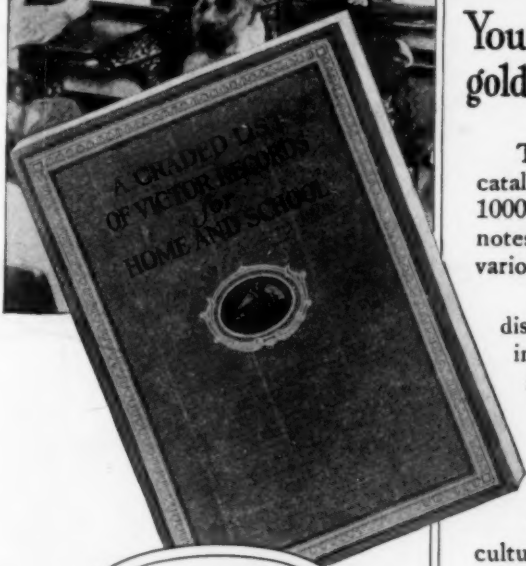
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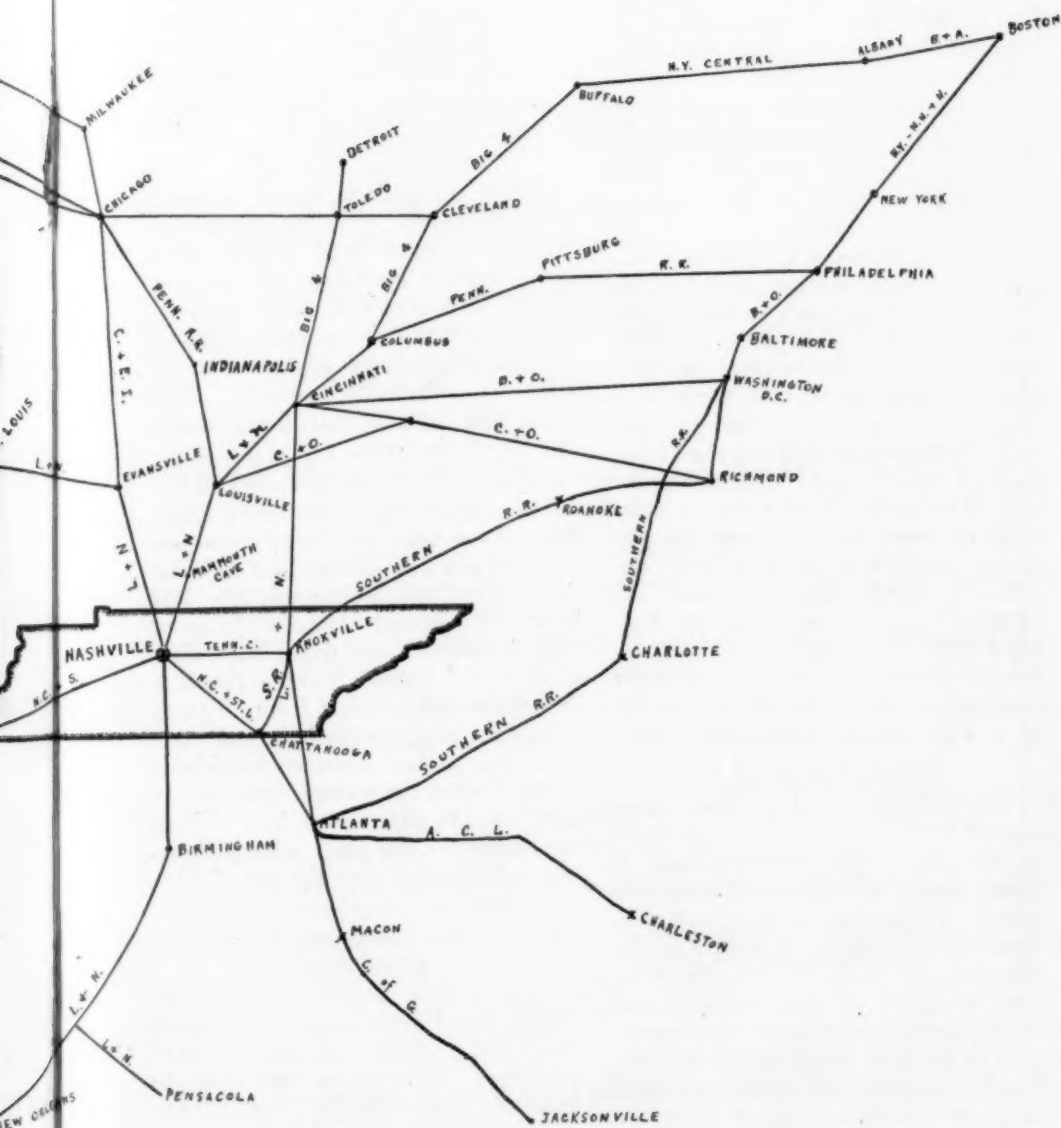
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ENTERTAINMENTS

The entertainments after supper will be held in the Ryman Auditorium within six blocks of the farthest hotel. Those rooming near the College can make the trip in twenty minutes

by street car. There will be three concerts; a violin recital by Morini; a wonderful concert by the Fisk Jubilee Singers, and the Supervisors' concert. On the remaining night the Conference members will be the guests of Ward-Belmont College, the leading college for young ladies in the South. After the Ward-Belmont banquet we will be entertained in their auditorium by their Music Department.

MEMORIAL SERVICE

One of the most beautiful features of the Conference meeting will be the Memorial service held in the (and about) private church on the Jackson estate. This chapel was built by General Jackson that his wife, family and servants might have a place near at hand in which to worship. This event will probably go down in the history of the state.

THE TRIP TO THE HERMITAGE

The men of the Chamber of Commerce have agreed to furnish us two hundred and fifty automobiles to make the trip to the Hermitage, the last home of General Andrew Jackson. This is one of the most interesting spots in the United States. Never a day passes but tourists from all parts of the country stop to look and marvel at this place. Thirteen Presidents of the United States have gone out of their ways to pay tribute, by a visit to this home, of the man who built it. General Pershing was the last notable to be dined in state there.

MAMMOTH CAVE AND LOOKOUT MOUNTAIN

Both of these points of interest are within three hours train ride from Nashville. Both are "stop over" privileges. If you do not wish to make the trip with the "bunch" you can easily arrange to take in one or the other on your way coming or going. In case you are interested in going with a party of the supervisors write our Dr. E. A. Parkins, Peabody College, Nashville, Tenn., for details.

SOME time ago we published in *The Music Bulletin* a series of articles by Dr. Hollis Dann on the teaching of music in the Public Schools. They were planned to clarify the chief problems which every teacher meets in her classes and to offer constructive suggestions for carrying out the work in each grade.

In response to a wide demand, we have reprinted these articles in two booklets under the title, "Some Common Problems in School Music and Their Solution." One booklet covers the work in the first, second and third years, the other the work in the fourth, fifth and sixth years.

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Book and Music Review

Conducted by K. W. GEHRKINS, Oberlin College

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The appearance of two new numbers in Ditson's *Philharmonic Series* serves to call attention once more to this excellent group of arrangements for school orchestras. Until the publication of these numbers, the directors of school orchestras virtually had to make a choice between two kinds of material, both of which were objectionable: (1) Easy arrangements of marches, waltzes, polkas, etc. said to be especially prepared for school use, but consisting of such poor music, that there was no inspiration for either conductor or pupils in using them; (2) theatre orchestra music, much of it of excellent quality, but almost none of it adapted to the needs of instrumental ensemble groups in schools. Then came the Ditson arrangements prepared by Mr. Coerne, and now for the first time there is available good music of easy grade, carefully arranged for a specific use, namely, the public school orchestra.

The points that especially strike one in going through the series are as follows: (1) the orchestration is such that the effect is full and sonorous without undue difficulty of parts; (2) the second violin and other parts, so often extremely uninteresting, have been enriched to such an extent that each part in the arrangement is really melodic and interesting throughout a comparatively large portion of the entire composition; (3) the bowing of the stringed instruments has been arranged for immature players in such a way that their maximum powers of performance are utilized without too much scrambling on their part; (4) the notation is complete and correct

instead of incomplete and incorrect as in the case of so much orchestra music; (5) the cueing is particularly skilful, making it much easier for the winds to come in after a rest; (6) the clarinet parts are almost exclusively for the B flat instrument, thus catering to the player who has only one clarinet; (7) the numbers are graded from I to V so that one can tell before purchasing a number about how difficult it is likely to be for a particular orchestra; (8) the numbers are particularly well chosen from the standpoint of getting music that is simple and playable without being hackneyed, as is the case in so many collections.

Best of all there is furnished for each number a full score for the conductor, and what a joy it is for the experienced director to have all the parts before him as he conducts. And what fun the novice will have in learning to follow a full score!

"Music Supervisors' National Conference, Journal of Proceedings," 1921. (St. Joseph Meeting.)

Many of the former volumes published by the Conference, like *Topsy*, have "just growed," no one having been particularly responsible for their contents or their arrangement; but in the last few years our books have shown more and more evidence of the guiding hand of an editor, and both the appearance and the arrangement of our volumes have been improving steadily from year to year. Putting a book of this size together for the printer, and seeing to it that everything is in the proper place, that the spelling, punctuation, etc., are reasonably correct; that the printer does not make people say things that they did



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not say,—all this is a very large task and the Conference is extremely fortunate to have men like Mr. Dykema and Mr. Bowen who have both the sacrificial spirit and the editorial ability to do the work.

The present volume is a book of almost three hundred pages, printed in 8-point type on a large-size page, so that it contains as much actual material as the average book of five hundred pages. And in addition to the large size, the present volume is unusually rich in content, and it is hard to see how anyone connected with school music in America can be sluggish enough in his professional attitude not to want this book on his desk until he has read it through, and then to have it left there for reference in the future. Not all of the papers are in the best literary form, to be sure, but what of it? The record is there, and it is written by people who know how to do the work and are doing it, even though they may not always be moved to tell us about it in Ruskinian prose. It gives one a real thrill to go through a book of this sort and to realize that one is actually living in a time when these things are being done and is having a share in the greatest movement for bringing the gospel of beauty to all people that has ever taken place in the history of the world. It is a great book, and ours is a great life. Shake on it! And if you haven't a copy, send your two dollars to Walter Butterfield, Providence, Rhode Island, today and get one.

In New Hampshire, music is required in all schools, though there is difficulty in the rural schools. All grade teachers must be Normal School graduates.

FROM THE TREASURER

Recently it was said that only one-third of the teaching profession was standing on its toes eager and alert, the other two-thirds had taken to comfortable arm chairs. I do not believe that the music supervisors of the country have taken to arm chairs in any such proportion but there are certainly altogether too many who have not yet realized that they can make their efforts in their own communities count for much more if they are co-operating with a great body of supervisors.

Reports from different parts of the country show that parties are being made up to get through car service to Nashville. This is the most delightful way to make the journey. Have you asked your State Chairman his plans?

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WALTER H. BUTTERFIELD,
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Massachusetts has in preparation a syllabus in music for the nine Normal Schools to unify the preparatory work of grade teachers.

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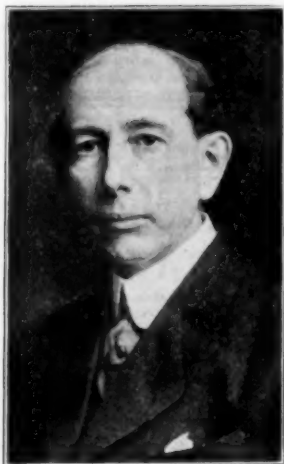
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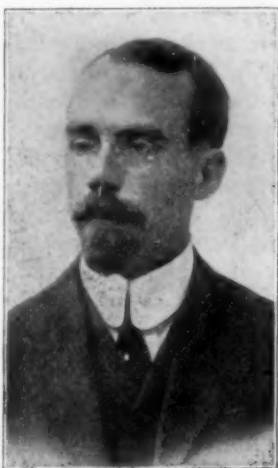


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The Spirit of Music in Education

By WILLIAM L. TOMLINS

Invoking the Unused Powers of the individual for a larger life after the war.

I

Every one recognizes that the latent possibilities of the individual are far greater than have been developed. Exceptional ability along one or more lines is the heritage of all, and no one need remain on the plane of the commonplace.

Inasmuch as the power to express in practical form our highest ideals is a priceless possession of life, whatever can open a way for the development of our latent powers deserves our profound consideration.

It has been often observed that a calamity, be it fire, earthquake, or war, will sometimes immediately release the hidden and unsuspected capacities of certain individuals, who will never again return to the level of their former selves.

It would be foolish, however, to think of the shock of a great calamity as the only means of awakening such powers. There must be in the nature of things, a more gentle, a more methodical way, to accomplish this priceless result.

I affirm that such a means does exist, and is within easy reach of the individual. I purpose to demonstrate that this means, applied in the manner I have discovered, and which I gladly make available to the public does actually produce an awakening of individual powers.

The most readily obtainable results have been demonstrated with classes of children. But I can affirm, from much experience, that the same methods accomplish comparable results with adults.

II

The war has done much to awaken such powers. We hear on every hand of men who had hitherto lived for themselves alone, who, under the spell of patriotism, have forfeited personal comfort, careers, cherished life opportunities, and have gone forth gladly to lay their all upon the altar of the common good. Because of this experience, millions of men and women are today living a larger life, larger by far, than they were before the war. It is impossible to imagine that such men and women will ever be content, or even able, to go back to the old order of things—to their old states of mind.

When we examine closely we find that these awakened individuals have put first the things of the highest humanity—the things of justice, and freedom, and right. They have put the universal welfare before their own personal well being, even before life itself. This transformation has made the faculties of mind and body servants of a higher purpose, which is the true order of man's being.

This vision of what might be in America, in the world and in the personal life of any individual, if a scientific means might be found to awaken these inner powers, and bring them forth into daily life now and here, is too glorious a vision to be lost or clouded. The problem is how to make this vision real.

III

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in mass and groups as well as individually, sang with voices radiant and beautiful.

Of course there were incredulous people who maintained that these were exceptional children, and had received an exceptional degree of training, whereas in fact they were taken at random wherever offered, were taught only in classes, and were given only one lesson a week.

A remarkable thing about these lessons was that the conventional music exercises were conspicuous by their absence. Visiting teachers said that after I had talked to the children for ten minutes or so, they were given a few breathing exercises and the like, whereupon they burst into song with a spirit and beauty of voice that was amazing. It was something these visitors could not explain. But it was all simple enough. The short talk to the pupils had served, as it was designed, to arouse in them a quality of life—a sense of the joy of living—which for its utterance called out this higher quality of voice. I might have talked to them in another strain to awaken in them other kinds of life, such as would call out a burst of laughter, a shout of triumph or a sigh of sympathetic sorrow, all of which are forms of vital utterance. But deeper than these, more vital and beautiful, is the song life. This it was that I awakened in these children and called into expression.

Who has not felt the charm of children's voices as they rang out in peals of laughter? And who would ever dream of teaching a normal child to form a smiling face or to give out a merry laugh? And yet we spend years in technical exercises, and at that fail, perhaps, in the spontaneity of voice which, by proceeding along lines of nature, would be obtained in a very short time.

I don't for a moment mean to say that music reading and song performance come without study, but surely

they can be gained sooner and better when, back of them, there is the life seeking to express itself.

But while it is true that the awakened inner life gives beauty and sincerity to the voice, it is also true that there are different degrees of this life, some deeper than others, and that the deepest are the richest and best. Here, for instance, is a young man grimacing before a mirror. He is vainly striving with might and main to wreath his face in a radiant smile, but which, however, turns out to be only a self-conscious smirk. I take the mirror from him and proceed to tell him about the circus we are going to, whereupon his face at once breaks into a smile of anticipation. What he failed to do by outer, physical means comes of its own accord when appealed to from within. But this is not all; for when I talk about his old, bed-ridden mother, whom he dearly loves, and bring him to realize that soon she will be restored to health and the activities of daily life, his face becomes transfigured with joy—a radiance as far beyond the pleasure smile, as that was more than the self-conscious smirk.

We may see, then, that while the inner life is far more than the outer one, the innermost is supreme. And all that is true of the loving smile is equally true of the noble voice. Here, then, are the two processes continually acting and re-acting upon each other: The song voice going out and out, and the song-life going in and in.

And so it was that I came to be recognized as a teacher who began, not with music and song, but with the inner life of the child, and then called on that life to voice itself in song.

It was but natural then that when this new life began to manifest itself in various ways—in initiative, individuality; and the things of character-building—the incredulous doubtfully asked, "How can music and song do these things?" They made the mistake of assuming that the voice itself

was the cause, whereas, as we have seen, the true cause was this deeper life of the child which had been awakened and which called the voice into action as its first means of expression.

IV

If there were a blackboard I would mark on it three circles, an outermost circle, within that a smaller one, and within this smaller one a third; and that series of circles should stand for the boy in the school. The outermost division is action, what he does; the middle is knowledge, what he thinks, and feels and wills; the centre is being, what he is.

For a great many years in the past education was mostly concerned with mentality. The boy was taught to calculate, to plan; but he was also enabled by these means to scheme. Language was given him to reveal himself, but he can use this power to conceal himself—to deceive you. Then there came manual training, in which this hidden life of mentality below the surface was channelled into the outer world of action as a very wholesome process. Yet, however, there has been no direct application in education to the spirit of the boy—and that is the most important part of him. Down there, hidden in the very centre of the boy, are germs—weed-germs as well as a flower-germ—that are yet latent, of which you, his teacher, and you, his parent, know nothing so far as that boy is concerned; and of which the boy himself knows nothing; weed-germs which await the stimulating influence of some temptation, tomorrow, or next year, or five years from today, to spring up and challenge for control of the boy.

These hidden recesses of the boy's nature awaiting unfoldment and use are matters of great interest to the professional educator. And the educational specialist — the psychologist — has been investigating them for a great many years, working very slowly and laboriously.

Now I claim that with this inner life of song you can flash an illuminating light deep down into the boy's nature. Music will not do what the psychologist is doing — will not compare, will not go into theories and arrive at knowledge; but music will do more than illumine these depths for the professor's benefit; it will arouse the deeper nature of the boy, and that is more than theory and more than knowledge; that is *life*.

Once aroused, this hidden nature of the boy will never go to sleep again; it will want to come out to meet the professor, to meet the rest of the world, to express itself. And when these depths of the boy are aroused, awakened, and determined to come out, they will give a complete revaluation to all things, and make the superficial and the commonplace things of life seem trivial, compared with the larger things of honor, purpose, and individuality.

V

I have had the felicity to find a way of direct approach to this deepest power in the individual, first to develop it and then to unite it with his physical and mental powers. In this way he is made complete: body, mind and spirit.

To judge what this means, think of the increase when mind was brought to bear upon and guide our physical powers, and then consider that a far greater gain is ours when spirit is unfolded within us.

The boy whose powers are merely physical is only a fraction of his true self. Add to these his mental ones and you will have only half your boy. To make him responsive to the life that is all about him and making its appeal to him, you must complete your boy; you must arouse every part of his being: body, mind, heart, will and spirit.

Blend these in unity and you will get not only unity but power and joy.

Already the boy's physical, mental

and affectional powers are aroused; now awaken his spiritual ones. Make him as alive in his innermost being as when a little child he was in his outer powers — full of joy and play, tireless in energy — and you will have him pulsing with the great world life of which he is a part, just as he did as a little fellow when in touch with his play world.

The thing to do, then, is to complete the boy. No matter what the cost in money, time and trouble, even if it means tearing down the school house and building it afresh, complete your boy. Unless you do so he cannot contend with the advancing life everywhere around him.

If these things are true, they are of tremendous import to the young who are forming habits of life upon which the future will be based. It is too much, perhaps, to hope that those of us, trained in giving emphasis to the merely intellectual education of the child, will readily grasp the full significance of the life principle here presented. But it should be evident to all who are concerned with the completeness of the life development of children that here is something far too important to be ignored; a principle which must be accepted as a new force in education.

BOOKSHELVES FOR SUPERVISORS

Every supervisor feels more and more keenly the need for a library of his own which will give him information at a moment's notice on any of the hundred problems he has to face. And those of us who have attended the meetings of the National Conference have been bewildered, from year to year, by the mass of material offered us by the different publishers. What books are most reliable and most useful to the supervisor?

As an attempt to answer this question, three book-shelves are being prepared for the Nashville Conference.

The first of these, one foot long, will contain the best and most representative small collection of books for the supervisor; the collection which he might well buy to start his public-school music library. The second shelf will be three feet long, and the third five feet long; these will include much material that the supervisor will find useful, material which he should add to his library as he is able.

Some fifty supervisors, representing varied view-points and various sections of the country, have been asked to give suggestions for these three collections of books. There is a notable agreement among them as to the most important books, those for the one-foot shelf. The results of these suggestions will be of great interest to all thoughtful supervisors.

Mr. Gebhart is arranging a prominent display-place for these miniature libraries. With the books will be found lists giving publishers and prices.

AND THEY SAY THE SOUTH IS SLOW!

I know that you will be interested to read the following quotation from a letter received from Mrs. O. C. Hamilton, President Saturday Music Club, Asheville, N. C. It is typical of the letters I am receiving in reply to my appeals to the music clubs in the state:

"In reply to your letter of recent date, I wish to state at our meeting of the Saturday Music Club, last week, we voted to take a membership in the Music Supervisors' National Conference. I also hope to be able to have our county and city supervisors attend this conference. I hope the Board of Education both of the city and county will defray the expenses of our supervisors. You may always count on the Saturday Music Club endorsing and helping out all musical matters in the state."

Rogues Gallery

By "ROLLIN CASEY"



JOHN W. BEATTIE

John's wife knew that if he did not get a chance to follow his childhood ambitions he would never get over telling what he might have been.

"Well, why don't you get one and try it, John?"

"I'm going to do it! I'll go to Chicago and get a good one."

"This French one is rather expensive, but is recommended by the house," said the clerk. "Of course we have less expensive ones. Our own make is really worth while,—you see they are used by Sousa."

After lunch he bought one at \$125. "Of course you will want a case?" "Well, yes." "Fifteen dollars?" No, that's too much, the \$10 one will do. Yes, and reeds. Give me a dozen of the French ones, I guess." "And now some music?"

Home:—"Dear, isn't it a beaut? Just look at it!" He put the music up on the back of a chair. "Now I'll tune up. Let's see—these are written in D and this tunes to A. A is not on this pitch pipe! Well, here goes."

Immediately his wife found it necessary to go to the kitchen. John was happy so why should she care. The

neighbors were raising the windows and she heard, "Well, that cat is not in this court, but she is a mighty sick cat at that, poor thing."

John kept at it. His wife in an unguarded moment told him he was anything but handsome when playing the thing. (That was the first slip. She would try not to make another one.)

John was mad through and through the next day when the landlord told his wife that they would have to move if that practice kept up. "You tell him what the Governor of North Carolina told the Governor of South Carolina! I'm going to learn this thing if it keeps me up all night every night for a month. I'll get a house of my own."

He designed his own house. He had a practice room built in with a double doored silencer attached, and the walls reinforced against sound transmission. "There, now I'll be neither a nuisance or a bore. Next week I'm going to play in the Central High School concert in the Tchaikowsky number. A special third part has been written for me in which I shall have to play only the tonic and dominant parts, BUT, I'm learning! I'm learning!"

One day he heard a funny story and laughed so hard he split his lip. Then he caught the mumps, and this put a damper on practice for some time. Then he played in the Central School concert without much practice. Some friends sat in the front row sucking oranges and lemons! To this day he can't pucker his lips over a reed without feeling a sensation of the mumps.

Last week an adv. in the Grand Rapids daily read as follows:—For Sale,—A flat clarinet, Boehm system, good as new, eleven reeds, with case \$40.00, or what have you? Address, J. W. B., 555 Avalon Terrace.

The School Orchestra Department

VICTOR L. F. REBMANN, Yonkers, N. Y.

GRADED LIST OF MUSIC MATERIAL FOR SCHOOL ORCHESTRAS

This survey has been graded according to the following plan:

Grade 1. Elementary; the violins entirely within the first position, other instruments correspondingly easy.

Grade 2. Easy; the violins within the first three positions, other instruments of a similar grade of difficulty.

Grade 3. Intermediate; violins within the first five positions, other instruments similar.

Grade 4. More advanced; violins within the first five positions, other instruments parallel.

Grades 1 and 2 are intended for grammar school orchestras; grades 3 and 4 are adapted for high schools.

Each grade is specified according to the class of music in the following manner:

Division A. Symphonies, overtures, other cyclic forms and movements therefrom.

Division B. Shorter classics and operatic music.

Division C. Compositions in the lighter vein, other than those mentioned under Division D.

Division D. Marches, waltzes and other modern dance forms.

Division E. Choral accompaniments.

Division F. Orchestra collections.

Letters appended to each composition identify the publisher of the particular edition in which it may be found.

BHs—Breitkopf and Hartel, New York. The String Orchestra, Dr. H. Schmidt.

BMC—Boston Music Co., Orchestra Music for the Popular Concert.

C—Chapell Ltd., New York and London.

Dc—Oliver Ditson Co., Boston. Concert Edition for Orchestra.

DPH—Oliver Ditson Co. The Philharmonic Orchestra Series (for school orchestras), Dr. Louis Adolphe Coerne, editor.

Dst—Oliver Ditson Co. Standard Edition for Orchestra.

Fcc—Carl Fischer, New York, Classical Collection.

Fe—Carl Fischer. Ensemble Players' Library (for strings).

Fp—Carl Fischer. Progressive Orchestra Edition for Schools.

Fst—Carl Fischer. Standard Edition.

Fsy—Carl Fischer. Celebrated Symphonies.

Ft—Carl Fischer. Theater Orchestra.

FJB—John Fischer and Bro., Astor Place, New York.

G—Ginn & Co., Boston. Orchestral Accompaniments to Baldwin and Newton, Standard Song Classics.

Hs—Hawkes, London through G. Schirmer, agent.

J—Ross Junnickel, 15 Whitehall Street, New York. Artists' Orchestra Repertoire.

Sg—G. Schirmer, Inc., New York. Galaxy of Orchestra Music.

Sm—G. Schirmer. Orchestra Miscellany.

SSO—G. Schirmer. School Orchestra Series.

Sss—G. Schirmer. Special Series.

Sch—Arthur Schmidt, New York.

W—Willis Music Co., Cincinnati, O.

GRADE I

Division B

- Bach, Gavotte and Musette, DPh.
 Balfe, Selection from "Maritana," Fp.
 Balfe, Selection from "The Bohemian Girl," Fp.
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 Rossini, Selection from "William Tell," Fp.
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 Sarasate, Les Adieux, Fp.
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- Cadman, Awake, Awake, DPh.
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 Aletter, Elegy and Chanson Populaire, Fp. Petite Gavotte, Fp.
 Engelman, Reverie, Fp.
 Merkler, Berceuse, Fp.
 Offenbach, Barcarolle from "Tales of Hoffman," Fp.
 Saenger, Valse Espagnole, Fp.
 E. Schmidt, Mazurka, Fp.
 E. Schmidt, Valse, Fp.
 Serey, In Melody-Land, Selection of Italian Operatic Airs, Fp.

Division D

Marches

- Engelman, Young Sentinel, Fp.
 Grant-Schaefer, March of the Boy Scouts, Dph.
 Laurendau, Flag of Truce, Fp.
 Losey, United Liberty, Fp.
 Mendelssohn, Wedding March, Fp.
 Serey, Victorious Legions, Fp.

Division F

Gordon,—The School and Community Orchestra, Book 1. A good Collection containing studies in ensemble playing and pieces by the following composers: Handel, Mozart, Beethoven, Schubert, Weber, Donizetti and others.

GRADE 2

Division A

- Haydn, Minuet from the Military Symphony, F.

- Haydn, Minuet from Symphony No. 6, BHs.
 Mozart, Rondo from Serenade No. 6, BHs.
 Suppe, Overture "Poet and Peasant," Fp.

Division B

- Auber, Slumber Song from "Masi-niello," Dc.
 Dvorak, Humoreske, Sm.
 Gluck, Gavotte from "Iphigenie en Tauride," SSO.
 Gounod, Marche Pontificale, Ft.
 Gounod, Meditation on the First Prelude. Bach, Ft.
 Gretry-Rameau, Daintiness, Dc.
 Handel, Largo, F.
 Handel, Minuet from "Berenice," SSO.
 Handel, Solemn March from "Joshua," Ft.
 Haydn, Toy Symphony, F.
 Mascagni, Ave Maria, Ft.
 Mendelssohn, Chorale from "St. Paul," Ft.
 Mendelssohn, Lord God of Abraham, Ft.
 Mozart, March of the Priests from "Magic Flute," Ft.
 Reber, Berceuse and Pierne, The Watch of the Angel Guardian (For Strings only), Dc.
 Schumann, The Merry Peasant, Fp.
 Schumann, Reminiscences, Fp.
 Schumann, Traumerei, Dc.
 Sgambati, Old Minuet, Sm.
 Wagner, Selection from "Tannhauser," Fp.
 Wilson, Miniature Suite, FJB.

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 Coerne, Exaltation, Dph.
 Delibes, Passepied from "Le Roi s'amuse," Ft, Sg.
 de Severac, With Powdered Wig and Skirt, BMC.
 Engelman, Dance of the Goblins, Fp.

Friml, Iris, BMC.

Gabriel Marie, La Cinquantaine, Ft.
Gossec, Gavotte, Ft.

Grunfeld, Little Serenade, Sg.

Karganoff, Menuetto all'antico,
SSO.

Komzak, Fairy Tales, Ft.

Kreisler, Liebesleid, Ft.

Nevin, Love Song, BMC.

Poldoni, Poupee Valsante, Ft.

Popy, Valse Poudree, J.

Seeboeck, Le Dauphin, Gavotte,
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Severn, La Brunette, Valse de Con-
cert, Ft.

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Division D

Coerne, Valse Lente, Dph.

Merkel, Festival March, Dc.

Nassaun, Connecticut, March, Fp.

Tocaben, The Cup Winner, March.
Fp.

Division E

Weiser, Blossom Time, Gavotte,
Soprano Solo, Sch.

Division F

Gordon, Progressive Orchestra Col-
lection, W.

Wilson, Fiddlers Four, FJB.

Wilson, Pipes and Reeds, FJB.

Wilson, Tubulariana, FJB.

(To be continued.)

CONFERENCE ORCHESTRA

The following is a list of names of the musicians who have sent their names to Director Rebmann, for the Supervisors' Orchestra at the Nashville Conference. This will make a splendid nucleus for an excellent orchestra, and undoubtedly many others are planning to take their instruments with them and join the organization. Dr. Rebmann again asks that you send him your name if you have not already done so.

First Violin

Charles Ernest Parke, Crawfordsville, Ind.

Oramay Ballinger, Selma, Ala.

Ruth Anderson, Minneapolis, Minn.

Maraquita Wallin, Detroit, Mich.

Charles Griffith, Boston, Mass.

Eugene M. Hahnel, St. Louis, Mo.

Grace E. Cushman, Savannah, Ga.

Mrs. A. B. Milam, Beaumont, Tex.

Helen M. Hannen, Manhattan, Kan.

Hamlin E. Cogswell, Washington, D. C.

Mrs. Homer E. Cotton, Evanston, Ill.

Mrs. J. Abbie Clarke Hogan, Junction City,
Kansas.

Second Violin

Carl Borgwald, Duluth, Minn.

Ruth Anderson, Minneapolis, Minn.

Mary Connor, New Smyrna, Fla.

Violet Parsons, Birmingham, Ala.

Edgar B. Gordon, Madison, Wis.

Irma Lee Batey, Alpine, Tex.

F. A. Tubbs, Bryan, Ohio.

Viola

William B. Kinnear, Larned, Kan.

Helen L. Warner, Birmingham, Ala.

Edward B. Birge, Bloomington, Ind.

Franz J. Strahm, Bowling Green, Ky.

R. G. Winslow, Albany, N. Y.

B. F. Stuber, Akron, Ohio.

Earl Shisler, Akron, Ohio.

Cello

J. H. Powers, Mt. Pleasant, Mich.

Oboe

D. E. Jones, Taylor, Pa.

Clarinet

Frank Percival, Indianapolis, Ind.

W. H. Frederick, Oberlin, Ohio.

Bassoon

J. E. Maddy, Richmond, Ind.

Trumpet

Reginald A. Brinklow, Bedford, Ind.

H. C. Meade, Birmingham, Ala.

Harry Gottheimer, Birmingham, Ala.

I. W. LaChat, Cambridge, Ohio.

French Horn

Russell V. Morgan, Cleveland, Ohio.

Osbourne McConathy, Evanston, Ill.

H. W. Stopher, Baton Rouge, La.

Harold S. Dyer, Stevens Point, Wis.

Trombone

R. C. Sloane, Greencastle, Ind.

C. R. Lebo, Akron, Ohio.

W. L. Frederick, Oxford, Ohio.

Timpani

Leon F. Beery, LaCrosse, Wis.

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